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# **WEST SIDE STORY**

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# West Side Story By Leonard Bernstein

**Lei Huang**



## **West Side Story By Leonard Bernstein:**

*Leonard Bernstein: West Side Story* Nigel Simeone, 2017-07-05 One of the Broadway musicals that can genuinely claim to have transformed the genre *West Side Story* has been featured in many books on Broadway but it has yet to be the focus of a scholarly monograph Nigel Simeone begins by exploring the long process of creating *West Side Story* including a discussion of Bernstein's sketches early drafts of the score and script as well as cut songs The core of the book is a commentary on the music itself *West Side Story* is one of the very few Broadway musicals for which there is a complete published orchestral score as well as two different editions of the piano vocal score The survival of the original copied orchestral score and the reminiscences of Sid Ramin and Irwin Kostal reveal details of the orchestration process and the extent to which Bernstein was involved in this Simeone's commentary considers musical characteristics and compositional techniques used to mirror the drama for example the various uses of the tritone motivic development the use and reinvention of Broadway and other conventions the creation of dramatic continuity in the score through the use of motifs and other devices the unusual degree of dissonance and rhythmic complexity at least for the time and the integration of Latin American dance forms Mambo Huapango and so on Simeone also considers the reception of *West Side Story* in the contemporary press The stir the show caused included the response that it was the angular edgy score that made it a remarkable achievement Not all reviews were uncritical Finally the book looks in detail at the making of the original Broadway cast recording made in just one day included on the accompanying CD

*West Side Story* Leonard Bernstein, Arthur Laurents, 1972 This series of contemporary plays includes structured GCSE assignments for use by individuals or groups These include questions which involve close reading writing and discussion This play places the Romeo and Juliet story in a New York gang warfare context

**West Side Story** Elizabeth A. Wells, 2010-11-19 In *West Side Story Cultural Perspectives* on an American Musical Wells presents a major scholarly study of the famous American musical *West Side Story* viewing the work from cultural historical and musical perspectives From the mambo craze of the 1950s to the work's ongoing permeation of popular culture Wells looks at the myriad ways in which this canonic musical reflects and refracts American culture Drawing on primary documentary sources oral history including interviews with members of the original creative team such as Stephen Sondheim and Arthur Laurents and early sketch material Wells explores the creation and dissemination of *West Side Story* to diverse audiences After a short history of *West Side Story*'s creation each chapter investigates the musical from a different cultural perspective examining its relationship to the classical canon and Leonard Bernstein's investment in that tradition juvenile delinquency in the 1950s feminism and the women of *West Side Story* Latin American and Hispanic influences and its international reception and distribution Richly illustrated with images and musical examples and complete with factual appendixes like a chronological timeline discography and cast and crew list this fascinating account is exciting for specialists and non specialists alike

*The Making of West Side Story* Keith Garebian, 1998 Each book in The Great Broadway Musicals Series takes you behind

the scenes of the original production of these classics of Broadway composers song writers and actors **West Side story** ,  
Leonard Bernstein Paul R. Laird,2018-02-15 Leonard Bernstein was one of twentieth century music s most successful and recognizable figures In a career spanning five decades he conducted many of the world s leading orchestras and composed scores for landmark musicals such as West Side Story With an iron self belief he negotiated risky and challenging musical situations that resulted in always passionate if sometimes mixed reviews Published to coincide with the hundredth anniversary of Bernstein s birth this engaging new biography provides a concise overview of the life and work of a prodigiously talented endlessly enthralling and controversial musician Drawing on more than thirty years of study leading Bernstein scholar Paul R Laird describes Bernstein s work as a conductor composer music educator and commentator evaluating all of his major compositions Laird also explores the impact of Bernstein s complicated personal life on his professional work including his homosexuality and many affairs with men and his strong yet difficult marriage Featuring original insights into Bernstein s life and work including information gleaned from a 1982 interview with Bernstein Laird s book is the ideal introduction to Bernstein s eclectic musical style and complex character showing how both fit within the larger world of twentieth century music *Tonight (#Bernstein)* Leonard Bernstein,1957 **Weill, Blitzstein, and Bernstein** Rebecca Schmid,2023 The first study to explore the crucial influence of Kurt Weill on operas and musicals by Marc Blitzstein and Leonard Bernstein Theodor Adorno famously proclaimed that the model of Kurt Weill could not be repeated Yet Weill s stage works set an inescapable precedent for composers on both sides of the Atlantic Rebecca Schmid explores how Weill s formal innovations in particular laid the groundwork for operas and musicals by Marc Blitzstein and Leonard Bernstein although both composers resisted or downplayed his aesthetic contribution to American tradition Comparative analysis based on Harold Bloom s Anxiety of Influence and other modes of intertextuality reveals that the principles of Weill s opera reform would catalyze an indigenous movement in sophisticated socially engaged music theatre Weill Blitzstein and Bernstein A Study of Influence focuses on works that represent different phases of Weill s mission to renew the genre of opera evolving from Die Dreigroschenoper to the musical play Lady in the Dark and the Broadway Opera Street Scene Blitzstein and Bernstein in turn defied formal boundaries with The Cradle Will Rock Regina Trouble in Tahiti Candide and West Side Story part of a short lived movement in mid twentieth century America that coincided with a renaissance for Weill s German period works following the premiere of Blitzstein s translation The Threepenny Opera under Bernstein s baton The unpublished A Prayer by Blecht for which Bernstein rejoined Stephen Sondheim and Jerome Robbins his collaborators on West Side Story deepens the connection of Bernstein s aesthetic to Weill *West Side Story, Leonard Bernstein* Schauspiel (Frankfurt, Main),1997 **A Fine Romance** Geoffrey Holden Block,2023 The central topic of A Fine Romance Adapting Broadway to Hollywood in the Studio System Era is the symbiotic relationship between a dozen Broadway musicals and their Hollywood film adaptations spanning nearly a half century 1927 1972 The romance begins with the stage

version of Show Boat and ends with Bob Fosse's cinematic 1972 re-envisioning of Cabaret. Between these end points are chapters on The Cat and the Fiddle, Roberta, Cabin in the Sky, Oklahoma!, On the Town, Brigadoon, Call Me Madam, Silk Stockings, West Side Story, and Flower Drum Song.

*West Side Story* Elizabeth A. Wells, 2010-11-19 In *West Side Story: Cultural Perspectives on an American Musical*, Wells presents a major scholarly study of the famous American musical *West Side Story*, viewing the work from cultural, historical, and musical perspectives. From the mambo craze of the 1950s to the work's ongoing permeation of popular culture, Wells looks at the myriad ways in which this canonic musical reflects and refracts American culture. Drawing on primary documentary sources, oral history including interviews with members of the original creative team such as Stephen Sondheim and Arthur Laurents, and early sketch material, Wells explores the creation and dissemination of *West Side Story* to diverse audiences. After a short history of *West Side Story*'s creation, each chapter investigates the musical from a different cultural perspective, examining its relationship to the classical canon and Leonard Bernstein's investment in that tradition, juvenile delinquency in the 1950s, feminism and the women of *West Side Story*, Latin American and Hispanic influences, and its international reception and distribution. Richly illustrated with images and musical examples, and complete with factual appendixes like a chronological timeline, discography, and cast and crew list, this fascinating account is exciting for specialists and non-specialists alike.

*West Side Story* Richard Barrios, Turner Classic Movies, 2020-06-30 A captivating, richly illustrated full account of the making of the ground-breaking movie classic *West Side Story* (1961). A major hit on Broadway, on film, *West Side Story* became immortal, a movie different from anything that had come before, but this cinematic victory came at a price. In this engrossing volume, film historian Richard Barrios recounts how the drama and rivalries seen onscreen played out to equal intensity behind the scenes, while still achieving extraordinary artistic feats. The making and impact of *West Side Story* has so far been recounted only in vestiges. In the pages of this book, the backstage tale comes to life, along with insight on what has made the film a favorite across six decades. Its brilliant use of dance, as staged by erstwhile co-director Jerome Robbins, a meaningful story as set to Leonard Bernstein and Stephen Sondheim's soundtrack, the performances of a youthful ensemble cast featuring Natalie Wood, Rita Moreno, George Chakiris, and more, a film with Shakespearean roots, *Romeo and Juliet*, that is simultaneously timeless and current, *West Side Story* was a triumph that appeared to be very much of its time, over the years it has shown itself to be eternal.

*Readings on West Side Story* Mary E. Williams, 2001 Features of this book include an annotated table of contents to enhance comprehension and facilitate research, a chronology of the author's life and career, as well as of concurrent historical events and primary and secondary bibliographies.

*Leonard Bernstein* Paul Laird, 2013-10-11 Beginning with an introductory essay on his achievements, it continues with annotations on Bernstein's voluminous writings, performances, educational work, and major secondary sources.

*Leonard Bernstein* Allen Shawn, 2014-09-30 Leonard Bernstein stood at the epicenter of twentieth-century American musical life. His creative gifts knew no boundaries as he moved easily from the podium to the piano to

television with his nationally celebrated Young People's Concerts which introduced an entire generation to the joy of classical music In this fascinating new biography the breadth of Bernstein's musical composition is explored through the spectacular range of music he composed from West Side Story to Kaddish to A Quiet Place and beyond and through his intensely public role as an internationally celebrated conductor For the first time the composer's life and work receive a fully integrated analysis offering a comprehensive appreciation of a multi-faceted musician who continued to grow as an artist well into his final days [Focus On: 100 Most Popular Grammy Lifetime Achievement Award Winners](#) Wikipedia contributors,

*Directions in Music Cataloging* Peter H. Lissius, Richard Griscom, 2012-01-01 In *Directions in Music Cataloging* ten of the field's top theoreticians and practitioners address the issues that are affecting the discovery and use of music in libraries today Anyone who uses music in a library be it a teacher researcher student or casual amateur relies on the work of music catalogers and because these catalogers work with printed and recorded materials in a wide variety of formats they have driven many innovations in providing access to library materials As technology continues to transform the discovery and use of music they are exploring ways to describe and provide access to music resources in a digital age It is a time of flux in the field of music cataloging and never has so much change come so quickly The roots of today's issues lie in the past and the first part of the volume opens with two articles by Richard P Smiraglia that establish the context of modern music cataloging through research conducted in the early 1980s The second part explores cataloging theory in its current state of transition and the concluding part looks to the future by considering the application of emerging standards The volume closes with a remembrance of A Ralph Papakhian 1948-2010 the most prominent music cataloger of the past thirty years a figure who initiated many of the developments covered in the volume and who served as a teacher and mentor for all of the contributors

*Musical Listening in the Age of Technological Reproduction* Gianmario Borio, 2016-04-29 It is undeniable that technology has made a tangible impact on the nature of musical listening The new media have changed our relationship with music in a myriad of ways not least because the experience of listening can now be prolonged at will and repeated at any time and in any space Moreover among the more striking social phenomena ushered in by the technological revolution one cannot fail to mention music's current status as a commodity and popular music's unprecedented global reach In response to these new social and perceptual conditions the act of listening has diversified into a wide range of patterns of behaviour which seem to resist any attempt at unification Concentrated listening the form of musical reception fostered by Western art music now appears to be but one of the many ways in which audiences respond to organized sound Cinema for example has developed specific ways of combining images and sounds and more recently digital technology has redefined the standard forms of mass communication Information is aestheticized and music in turn is incorporated into pre-existing symbolic fields This volume the first in the series *Musical Cultures of the Twentieth Century* offers a wide-ranging exploration of the relations between sound technology and listening practices considered from the complementary perspectives of art music and popular music

music theatre and multimedia composition and performance ethnographic and anthropological research Bowmar's Adventures in Music Listening Leon Burton, Charles R. Hoffer, William O. Hughes, 1999 The third in a set of three integrated listening programs Teaches students how to listen to music and identity themes and other characteristics which help them appreciate the music Accompanying texts provide active participation experiences for the students **Off Broadway Musicals, 1910-2007** Dan Dietz, 2010-03-10 Despite an often unfair reputation as being less popular less successful or less refined than their bona fide Broadway counterparts Off Broadway musicals deserve their share of critical acclaim and study A number of shows originally staged Off Broadway have gone on to their own successful Broadway runs from the ever popular A Chorus Line and Rent to more off beat productions like Avenue Q and Little Shop of Horrors And while it remains to be seen if other popular Off Broadway shows like Stomp Blue Man Group and Altar Boyz will make it to the larger Broadway theaters their Off Broadway runs have been enormously successful in their own right This book discusses more than 1 800 Off Broadway Off Off Broadway showcase and workshop musical productions It includes detailed descriptions of Off Broadway musicals that closed in previews or in rehearsal selected musicals that opened in Brooklyn and in New Jersey and American operas that opened in New York along with general overviews of Off Broadway institutions such as the Light Opera of Manhattan The typical entry includes the name of the host theater or theaters the opening date and number of performances the production s cast and creative team a list of songs a brief plot synopsis and general comments and reviews from the New York critics Besides the individual entries the book also includes a preface a bibliography and 21 appendices including a discography filmography a list of published scripts and lists of musicals categorized by topic and composer

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